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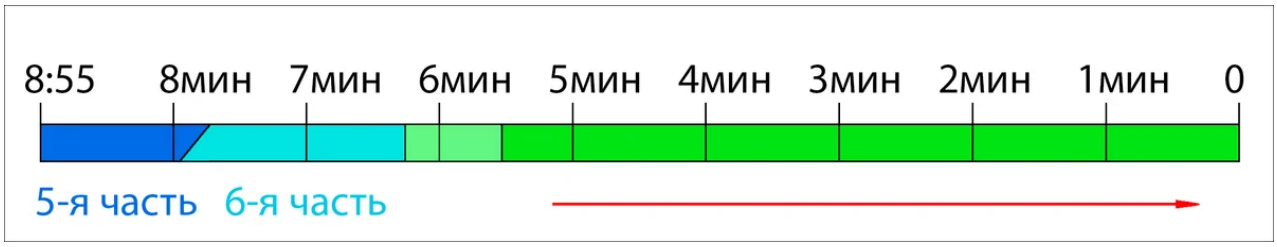
36. Для чего астронавт так истерично дёргал фал? Разгадка "Джемини". Часть 6.

14-17 minutes

We continue to discuss what techniques were used by the Hollywood experts in order to create the effect of weightlessness in the pavilion on the instructions of NASA and simulate, with the help of a movie, "E. White's exit into outer space."

In the last part, published a week ago, we looked at what the actor portraying the astronaut White was doing from 8:55 am to 7:45 am - he helped to swing the tape, exposing it to the flow of compressed air. After the free end of the tape made two swings, he (at 7:55) grabbed the end and held it in his hand. This was discussed in the 5th part of our study "He turned the astronaut upside down and was dumbfounded. Gemini's Clue. "The review covered 1 min 10 sec of video.

In the same part, the subject of consideration will be how the astronaut behaved in the next one and a half minutes, from 7:55 to 6:15 (time code of the video).



The entire length of the "White's exit" video, and the time intervals, which are discussed in the 5th and 6th parts of the article.

We indicate the time in the reverse order, because we clearly see that the demonstration of the video for the audience was made in reverse, in reverse, in order to obtain certain effects that cannot be achieved with "direct shooting". Some facts indicate the reverse, which we will talk about today.

Most readers agreed that the actor who portrayed the astronaut in zero gravity was actually hanging from the ropes.

Here are some comments from readers.

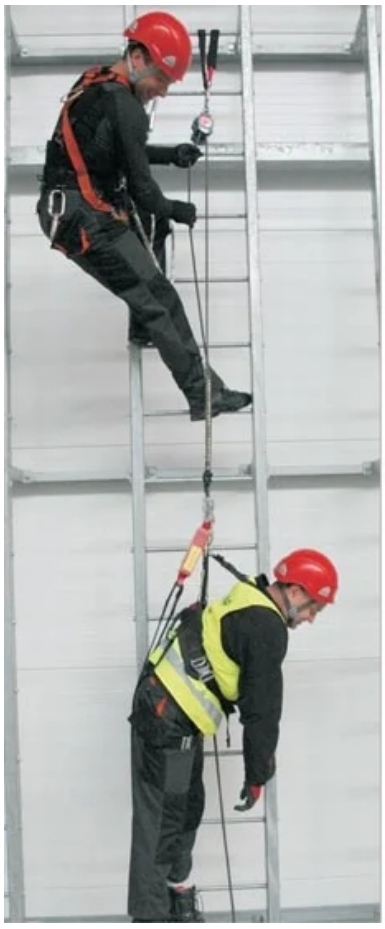
IVAN IVANOV: *It is strange that the actor playing White is all the time in the same twisted position with his legs apart. In a similar position, painters hanging from ropes paint the walls of tall buildings. Apparently, here, too, this is due to the suspension on the ropes behind the spacesuit.*

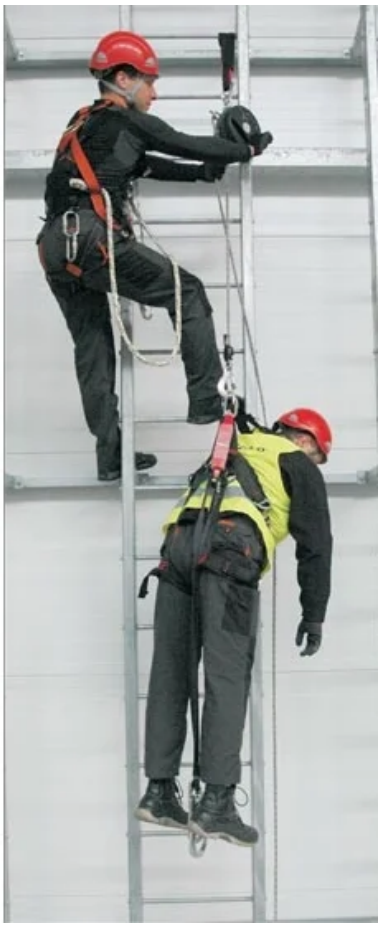
Urri Fox: *A small detail from a professional industrial climber ... For some reason, a "safety system" is worn over the spacesuit, these are the same black belts. It is to it that the cable is attached, on which the actor hangs. For a space suit, the thing is completely unnecessary, in zero gravity (real) it is enough to attach the safety rope to the belt. But when suspended in gravity, one cannot do without it, only a person in the system will be able to*

move freely enough, depicting weightlessness. By the way, the pose of the actor absolutely exactly corresponds to the position of the body of a person suspended in the system by the dorsal attachment point. Characteristically spaced, slightly bent legs (the straps of the system will not allow them to straighten under load. The back is also characteristic, when the cable holds you by the point between the shoulder blades, you will not straighten up.

Evgeny Naumov: *The author did not notice one more thing that people whose work or hobby is associated with rope access will see - the astronaut's leg grips of the belay system cut into the fabric of the spacesuit "in zero gravity". This can ONLY be with our gravity. The system is tightened so that two fingers pass between the body and the belt, otherwise blood flow will be disturbed. Even if we take into account that in space it was pulled harder, then all the same, not so much that it deeply punched the fabric, this only happens when a person hangs in the safety system and fully loads it, which cannot be in zero gravity.*

Igor K .: *For those who are forced to use a safety harness for work and undergo regular instructions for admission to high-altitude work, the posture of the so-called "astronaut" does not raise questions, the usual posture when hanging on a cable fixed to a ring on the back of a person wearing such a leash. It looks something like this:*





We stopped at the fact that at 7:55 am the astronaut grabbed the fluttering end of the ribbon with his left hand. What happened next? The actor very quickly shifted the pneumatic pistol from his right hand to his left (7:52).

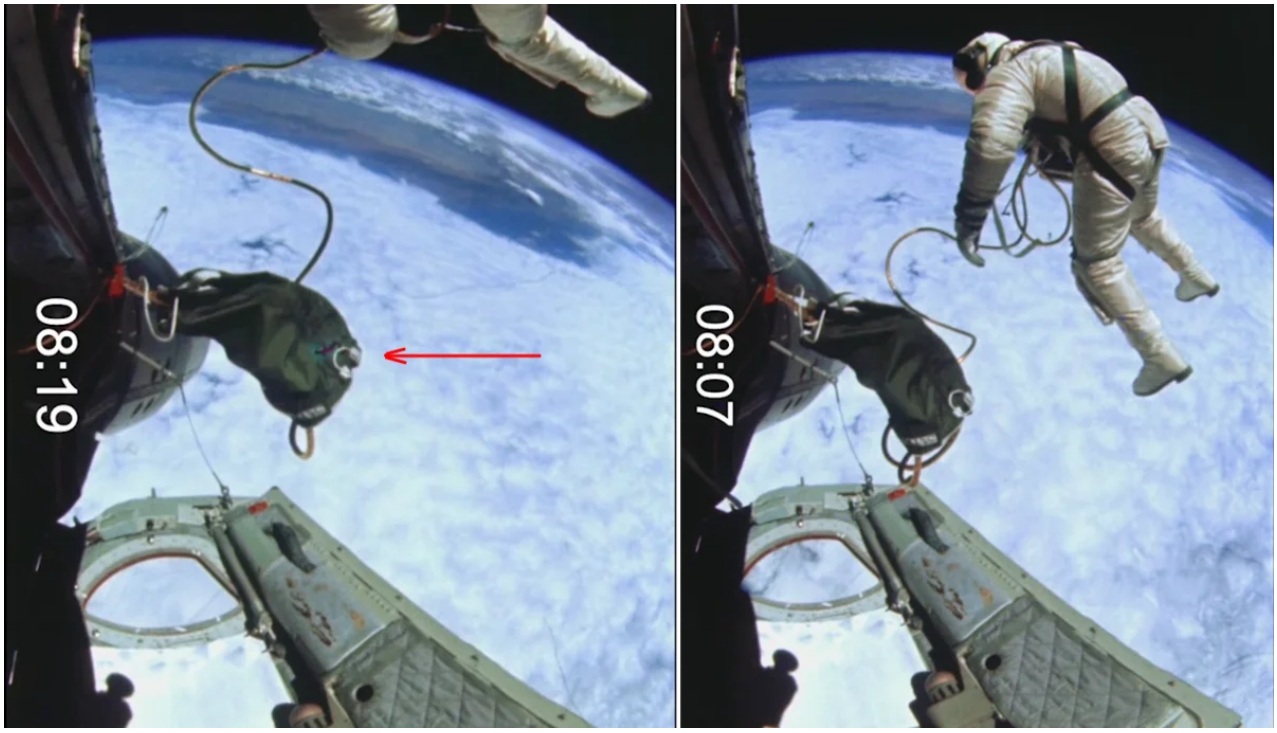
The astronaut grabbed the end of the tape (7:55) and shifted the airgun (7:52) from one hand to the other.

Did I say he "shifted"? No not like this. He first shook the air pistol with his right hand, as if he wanted to make a flick of the whip and make the halyard jerk. And only then he placed it in his left hand. Since the halyard was hooked onto the pneumatic pistol, when it was shaken, an elastic wave ran along the halyard, and the black sleeve of the halyard's attachment swayed. Take a look at the picture. The black sleeve, which had previously been lowered down and calmly remained in this position, almost resting against the edge of the door (time 7:55), suddenly rose (time 7:52). And he began to sway.

But that's not all! Having shifted the dummy of a pneumatic pistol into his left hand, the actor began to shake the halyard with his free right hand. There are 4 short jerks from top to bottom in a row. With such jerks, we sometimes shake a bottle of Pepsi-Cola, so that gases bubble up there. The artist shakes the halyard, releases it, catches and pulls again 3 or 4 times, hiding behind the halyard sleeve.

The actor shakes the halyard several times to make the attachment sleeve dangle actively.

So let's follow the causal relationship. From the very beginning of the roller, the halyard sleeve does not swing. Here in the frame the astronaut appears first (time 8:19). It slowly goes down, and with it the sleeve of the halyard is slightly lowered (8:07).

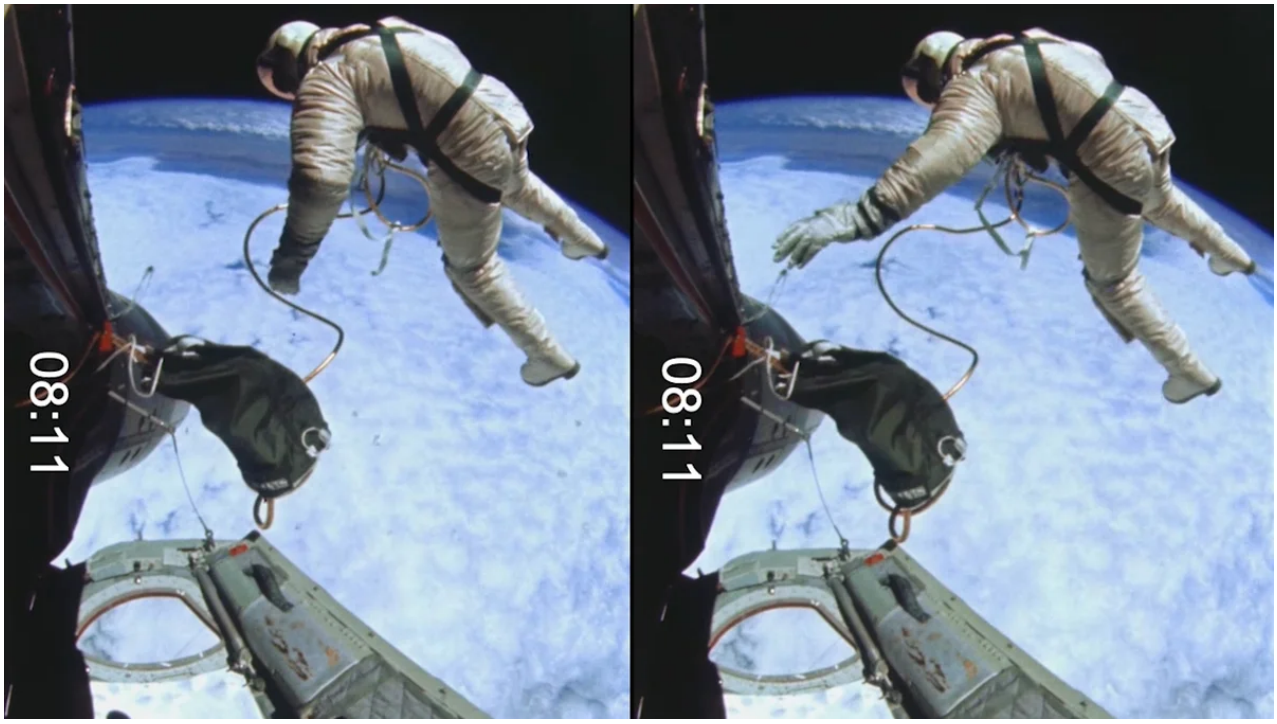


The first appearance of an astronaut in the frame. The arrow indicates the sleeve for attaching the halyard.

The sleeve reaches almost to the corner of the door (8:07 am). This black sleeve has no hesitation. In the last 18 seconds, even the bends of the halyard remained unchanged. The sleeve remains calm, and this continues until 7:55. And suddenly, after 30 seconds of calmness, the sleeve begins to "sausage". The halyard attached to it begins to twist, twist, and its "concern" is transmitted to the sleeve.

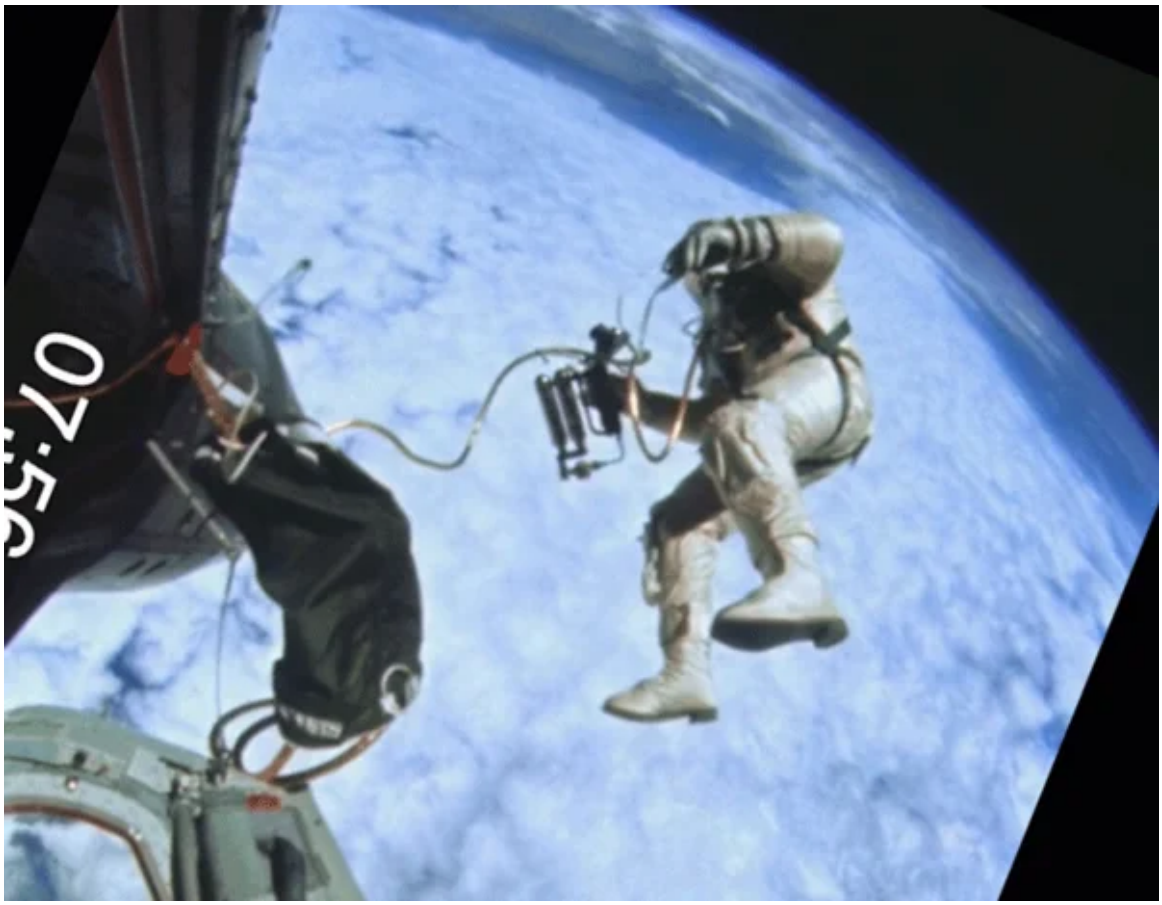
If we take a second look at what the astronaut is doing during this time, we will see that he, on the instructions of the director, makes a large number of short, sharp movements.

Here he first "floats" into the frame with his left hand bent, but then abruptly, within one second, throws it aside, preparing to "scoop" the fluttering end of the ribbon.



The astronaut's left arm bent at the elbow (left frame) was sharply straightened by the astronaut (right frame).

As soon as he caught the end of the tape with his left hand, he pulled down the dummy of a pneumatic pistol with his right hand, like a whip (see the figure below). But up to this moment, for 30 seconds, the right hand was completely motionless. And after the shock, an elastic wave ran along the halyard. This can be seen on the gif, this is the time interval 7: 56-7: 55. You can see that this wave has not yet reached the halyard attachment sleeve, and it is still static.



With his right hand, the astronaut shakes the airgun to send a wave of vibration along the halyard.

Defenders of the American fraud, they write to me: " *Maestro, your causal relationship does not stick together when explaining the reverse. The fal on your" restored "video starts to move FIRST, and then Ed* (Edward - LK) is *already shaking the halyard. it happens."*

What can I say to this argument if Sergey Shingarev (from Ukraine) is absolutely right? Indeed, first, at 7:54, the rope begins to move, and only then, at 7: 51-7: 45 Ed begins to shake it with his right hand.

But what happened at 7:54? Why did the rope begin to move? For those who did not notice in the video what happened in these three seconds, we will show it in freeze frames. At 7:54 am, the astronaut has a pneumatic pistol in his right hand. He quickly shifts it to his left hand (7:52).

The astronaut shifts the airgun from his right hand to his left.

And then "opens up" two hands, sharply pulling the left hand with the pneumatic gun to the side. And since the halyard is attached to the pneumatic gun, it immediately follows the left hand. And accordingly, such a sharp twitching of the halyard is transmitted to the attachment sleeve. Here is the answer to why the astronaut has not yet grabbed the rope with his right hand and started shaking it, but the rope is already moving. And now the astronaut extends his right hand to meet the moving halyard (7: 52-7: 51) and grabs it.

The astronaut "opens" his arms, and the halyard "itself" goes into his right hand.

Well, then, at 7: 51-7: 45, as we already wrote, the astronaut begins to shake this halyard with rapture (we repeat this gif).

The astronaut shakes the rope for a few seconds.

So, the first sudden wobble of the sleeve occurred immediately AFTER the astronaut shook the airgun and transferred it to his other hand (7:52). And the maximum swinging amplitude of the sleeve falls at 7:45. This is due to the fact that BEFORE THIS, from 7:51 am to 7:45 am, the astronaut was actively shaking the halyard.

We see a causal relationship: the astronaut pulled the halyard, shifted the pneumatic pistol from one hand to the other - and the sleeve of the attachment deviated sharply. The astronaut shook the rope 8 times - and it swayed with maximum amplitude. Why am I talking about causation here? Yes, because they appear when we look at the video in reverse.

Now let's imagine for a minute (although this cannot be), but let's just imagine that the version of the sequence of actions that NASA shows us in the video is the true course of events in time. What will we get without reverse (without reverse)?

Suddenly, for no reason at all, the rope attachment sleeve began to shake. Then the astronaut jerked the halyard sharply, and the sleeve instantly calmed down, all the vibrations of the halyard stopped. Funny, isn't it? The causal relationship is broken. This is why we argue that the NASA video looks unnatural in terms of causality. It is launched backwards.

We found 5 points that indicate that the NASA video was launched for the viewer in reverse, reverse. We have already mentioned the glove inthe second part of our study. And showed the real trajectory of its flight inthird part . In fact, the glove did not fly out of the hatch into "space", but fell from top to bottom, into the open hatch. And when the video was launched backwards, the glove seemed to fly out of the hatch by itself.

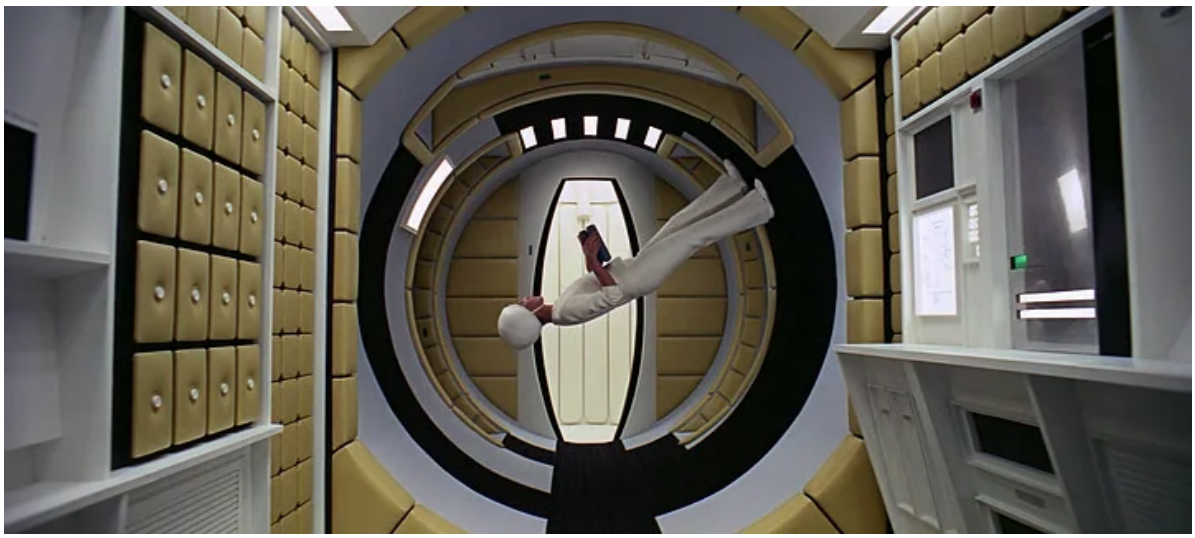
And now we have sorted out another point that indicates that NASA launched the roller backwards - this is the swinging of the halyard and attachment sleeves. A little later, we will describe three more other moments where it is clearly felt that the NASA video is launched in reverse.

When you watched White's spacewalk for the first time, it seemed to you that he was just flying in zero gravity, turning in different planes. And now you see that the actor portraying an astronaut performs many actions that are completely inexplicable and unnecessary from the point of view of being in space, but understandable if you take the point of view that the shooting takes place in the pavilion. Then the "astronaut" swings the free edge of the tape, weighing it over the halyard; then suddenly suddenly shifts the pneumatic pistol from the right hand to the left, and then returns it back; then the halyard begins to shake for no reason ...

And I'll also show you how the astronaut will hit the capsule nose with all his might, shout "fuck" and push off with his feet from the model. Maybe not quite so, but when you watch a fragment from 7:24 to 7:03, this is exactly the feeling. We will talk about this in detail in the next part.

After all, as you understood, there was no real spacecraft in the frame. In the foreground there was just a decoration - a model of "Gemini". And this decoration, together with the attached movie camera, rotated around its axis. The astronaut was hanging motionless, and it seemed to you that this was not a decoration, but he, the astronaut, was making circles.

We talked about such rotating decorations in the fourth part of our study. It was shown that revolving rooms were used not only in movies, but also in some video clips of famous pop groups. Of course, they mentioned the famous scene from the movie "2001. A Space Odyssey", where a stewardess with a tray walked up the walls of the room to the ceiling.



A scene with a stewardess from the film “2001. A space odyssey ".

And even a video file was specially made, where it was shown that in this frame the actress was actually standing still, and the scenery revolved around her. The decoration weighs much more than a ton, having started to rotate, it is difficult to stop it without a jerk. And in the video file that we prepared (link below), you can see that after rotating the scenery 180 degrees (floor up, ceiling down), the actress staggered when the room slowed down its rotation.

This VIDEO .

In A Space Odyssey, the rotation lasted 25 seconds, the room made a half-turn. The scene with White lasts longer. Therefore, the scenery (a mock-up of the Gemini capsule in the foreground and a movie screen with a view of the Earth's cloud cover) first managed to turn in one direction, stopped and then began to rotate in the other direction.

The film crew understood that the moment the rotation stopped, there would inevitably be a shock. And the scenery will sway, and the astronaut will jerk. And so to hide this push, the astronaut was taken out of sight - they hid by the sleeve of the halyard and asked to hold on to the nose of the capsule for a few seconds. The unpleasant jolt was still visible in the footage, so 15 frames had to be cut out and glued together. This splicing (it goes along the top of the frame) is clearly visible at time 7:21.

The splicing is clearly visible at 7:21. The astronaut disappeared behind the halyard sleeve.

After all, at first you thought that the astronaut disappeared for 20 seconds behind the black sleeve of the halyard simply by accident, as if following his own trajectory, but in fact this was done in order to hide a technical flaw.

Here, in the video (link below), I commented on what the astronaut was doing for 1 min 40 sec.

VIDEO: Astronaut actions from 8:03 am to 6:15 am

With this video we end the 6th part, and next time we will talk about the size of the scenery and the trajectory of the camera.

*

Cameraman L. Konovalov was with you. Until next time!

Continuation. **Part 7.** How did you get incredible angles in outer space if the actor was hanging motionless in the pavilion?

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Previous parts:

Part 1. How the spacewalk was filmed in the pavilion, or the solution to Gemini 4.

Part 2. Where the glove flies, or the solution to "Gemini 4".